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VOL. 42—No. 34.

SATURDAY, AUGUST 20, 1864.

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MR. GEORGE DOLBY begs to announce that he is making arrangements for a Tour in the Provinces with the following distinguished Artists:—

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MISS ROSE HERSEE will sing, "THE KNIGHT AND THE MAIDEN" (Words by H. HERSEE, Esq.), composed by EMILE BERNER, at the York Festival, Sept. 7th and 8th, and at the Glasgow City Hall, Sept. 17 and 24.

MISS JULIA ELTON will sing RANDEGGER's admired Cradle Song, "PEACEFULLY SLUMBER," and the duet (with Miss Rose Hersee) "OH, GLORIOUS AGE OF CHIVALRY" from Howard Glover's popular Operetta of *Once too Often*, at the City Hall Concerts, Glasgow, September 17, 24, and October 1.

MADLLE. ADELINA PATTI will sing "Di gioja insolita," vals composed by MAURICE STRAKOSCH, at the Birmingham Festival Concert, Thursday evening, September 8.

MR. SIMS REEVES will sing "THE MESSAGE," composed for him by BLUMENTHAL, at the Hereford Festival, on Wednesday Evening, August 31.

MR. W. H. CUMMINGS will sing REICHARDT's Popular Lied, "Thou art so near and yet so far," at Llandudno, on Tuesday, 23rd August.

MR. J. G. PATEY will sing Formes' Popular Song, "In Sheltered Vale," at Mr. ALFRED MELLON'S PROMENADE CONCERTS, at the Royal Italian Opera House, Covent Garden, during the week.

MRS. CAMPBELL BLACK, Vocalist (Pupil of Dr. FRANCIS ROBINSON, Vicar Choral of the Cathedral of Christ's Church and St. Patrick's, in the City of Dublin), sings in Italian, German and French. She sings also all the popular English, Scotch, and Irish Melodies, and has carefully studied Sacred Music. Mrs. CAMPBELL BLACK accompanies herself on the Harp, Pianoforte and Guitar. All communications respecting engagements to sing at Concerts, &c., to be addressed to her at 7 Well Walk, Hamstead, N.W.

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[Aug. 20, 1864.]

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## HER MAJESTY'S THEATRE.

(Times—August 15).

The performance on Saturday night brought the "cheap nights" and the season to a close. The opera was M. Gounod's *Faust*—followed, according to custom, by the National Anthem. There was a crowded attendance.

A glance at the prospectus, issued in the middle of March, will show that one or two important pledges have been unfulfilled. For the second time Signor Verdi's much-talked-of opera, *La Forza del Destino*, was announced, and for the second time it has not been forthcoming. On the present occasion, moreover, the popular composer had not only consented to superintend in person the preparation of his work, but undertaken to make certain modifications in the *dénouement*. Neither Signor Verdi, however, nor his opera (to say nothing of his modified *dénouement*) was ever afterwards heard of. It would appear that the force of destiny is adverse to the production of *La Forza del Destino* in this country. Promised at both Italian Operas, and performed at neither, a fatality seems to attend it, as far as we in England are concerned. True, if M. Gounod gets on expeditiously with his next opera, and *Mireille* becomes as general a favorite as *Faust* (which seems more than probable), the music-loving public of this capital can afford to wait, however naturally piqued at the preference accorded by the "Swan of Busseto" to the Russians and Spaniards, who have each had the privilege of hearing and applauding what it is not impossible, judging from his recent abandonment of art for politics and agriculture, Signor Verdi may intend to be not only his latest, but positively his *last* dramatic composition—his *Guillaume Tell*. *La Forza del Destino* was first on the list of promised novelties. Next came *Le Sposi allegre di Windsor*, an Italian version by Signor Maggioni, of the late Otto Nicolai's comic opera, *Die lustigen Weiber von Windsor*. This really made its appearance under the altered title of *Falstaff*, and its production was in all respects creditable to the theatre. To Otto Nicolai, in the list of pledges, succeeded Richard Wagner, the announcement of whose celebrated opera founded on the Thuringian legend of *Tannhäuser* excited more curiosity than any other feature of the prospectus. Why the director of Her Majesty's Theatre was about to throw down the gauntlet to the Opéra Impériale, take up the cause of the *Kunstwerk der Zukunft*—the Art-work of the Future—and let "the conceited and thickheaded people of the French capital" (as Herr Wagner calls them in his sketch of Hector Berlioz) find out their mistake, no one knew; nor did any one care, provided only *Tannhäuser* was to be brought out with all the anticipated "splendor and completeness." The Thuringian minstrel, however, was as silent as the victims of "destiny" whose bodies strew the stage at the end of Signor Verdi's opera—or rather the drama by Don Angelo Saavedra, Duke of Rivas, upon which it is founded. On the other hand, for *Tannhäuser*, subscribers and the public received compensation. M. Gounod's new opera, *Mireille*, was produced at the Théâtre Lyrique in Paris, near the end of March; and Mr. Mapleson—whether he had previously abandoned his crusade on behalf of "the future," or the contrary—was thoroughly justified in assuming that the last opera of the composer of *Faust* would be unanimously accepted as ample atonement. Wagner and *Tannhäuser* was a venture, Gounod and *Mireille*—as the sequel established—a certainty. So, as *Mireille* had not been advertised, its production was claimed by the manager and acknowledged by his supporters as a fair set off; and this the more readily, inasmuch as the opera of Gounod was placed upon the stage in a manner to satisfy the most critical judgment—with a powerful cast, too, which a great artist like Mr. Santley consented to strengthen by playing a small part like *Ourrias*, and a musical execution, more especially as regards the orchestra, beyond praise. No other absolute novelties were announced; but the prospectus alluded to three "revivals" as positive—*Fidelio*, *Der Freischütz*, and *Anna Bolena*—one of which alone was actually carried out. That one, however, the great dramatic work of Beethoven, was not only the event of the season but raised the *prima donna assoluta*, high as she already stood before, even higher in the estimation of the public.

Of the singers named in the prospectus—sopranos, contraltos, tenors, baritones, and basses—with the exception of Signor Fiancelli, a tenor from the San Carlo at Naples, who did not "enter an appearance" at all, and Signor Geremia Bettini, who, though ready at his post, was disabled by illness—everyone of the slightest consequence was at hand. Even more than this, the chance of hearing (in *Rigoletto*) Signor Varese, one of the most famous dramatic baritones of Italy, and in his own country the admitted rival of Giorgio Ronconi, was not less unexpected than acceptable; while the engagement of Mdlle. Reboux, for the part of Vincenette (*Mireille*); which she had originally sustained in Paris, introduced the patrons of Her Majesty's Theatre to another new acquaintance whom they will in all probability be glad to welcome again next season. Thus in the most important department of his prospectus Mr. Mapleson not only fulfilled but exceeded his engagements.

The theatre opened, on Saturday, April 9, with Verdi's *Rigoletto*, three singers new to the English public being included in the cast of the *dramatis personæ*. These were Mdlle. Guisepini Vitali, soprano (from Bologna), with a light voice, who, indulgently received, made no great impression in the part of Gilda; Mdlle. Bettelheim, contralto (from Vienna), who, as Maddalena, exhibited not only a fine voice, but a good deal of dramatic spirit; and Signor Varese (*Rigoletto*), to whom allusion has been made. Signor Giuglini played the dissolute and unscrupulous Duke of Mantua for the first time; and a Signor Gasparini or Gasperoni ("les deux se disent") made a tolerably indifferent Sparafucile. A *pas de deux* in the ball-scene—to music which Verdi would have disdained to own—introduced Mdlle. Aranyvary, a dancer of ability, supported by Signor Ammature, whose leaps and "entre châts" were more surprising and less legitimately Terpsichorean than before. On the whole the first night of the season was not remarkable. Mdlle. Vitali next appeared as Lady Enrichetta in *Martha*, and confirmed the moderately favorable impression created by her Gilda; Mdlle. Bettelheim was pronounced a lively Nancy; Signor Giuglini resumed his old part of Lionel; and Mr. Santley took that of Plumkett, delivering the apostrophe to "Beer" with theunction of a true John Bull. A new singer, Signor Mazzetti, in *Lord Tristan*, made no mark.

The performance on Tuesday, the 20th of April—when *Lucrezia Borgia* (Mdlles. Titiens and Bettelheim, Signors Giuglini and Gassier, in the chief characters) was given, with a national hymn between the acts, and a national war song, called "Garibaldina" (both the compositions of Signor Arditi), at the end, the whole concluding with a *divertissement* called *Bacco ed Arianna*—will be remembered as the one which was honored by the presence of General Garibaldi.

The next opera was *Il Trovatore*, with Mdlle. Titiens, Signor Giuglini, Mr. Santley, and Mdlle. Bettelheim, whose Azucena was on a par with her previous essays, and especially stamped with dramatic significance. To this followed *Norma*, with Mdlle. Titiens as the heroine; Signor Malvezzi (about whom the less said the better), as Pollio; Mdlle. Liebhardt (her first appearance) as Adalgisa; and Signor Marcello Junca—who has since proved himself, on various occasions, a highly competent and useful member of the company—as Oroveso. The first "novelty"—Otto Nicolai's German opera, metamorphosed into an Italian Falstaff—was produced on Wednesday, May 4, and achieved a success in every respect well merited. Signor Arditi, the indefatigable conductor, a treasure to the management, had labored zealously in preparing this unknown work. His orchestra (strengthened this season by the engagement of our admirable English violinist, Mr. Carrodus, as "chef d'attaque," or, first of the first fiddles) and his chorus distinguished themselves honorably. Mdlle. Titiens showed that her genius could lean as gracefully to comedy as to tragedy. Her Mrs. Ford was, indeed, a genuine Shakespearean impersonation. In Mr. Santley (Mr. Ford) she found a jealous husband as intelligently dramatic and musically competent as herself; in Mdlle. Bettelheim (Mrs. Page, that other "merry wife"), a genial sister in mischief; and in Signor Marcello Junca (Falstaff) a substantial and convenient "butt." The lackadaisical personage of Fenton, with some pretty lackadaisical music, was just fitted for Signor Giuglini, who gave his tender love ditty "to perfection." To Mdlle. Vitali (Anne Page) fell one of the best pieces of music in the opera—the duet with Fenton, which, with the aid of Signor Giuglini's singing and the violin *obbligato* of Mr. Carrodus, invariably produced an effect. The moonlight scene in Windsor Forest—where, under the shade of Herne's Oak, the fat and amorous Sir John, undergoing the just punishment of his peccadilloes, the dupe of those he thinks he is duping, is tormented by imaginary elves and imps—was an excellent medium for ballet, and, moreover, afforded Mr. Telbin an opportunity of distinction of which he availed himself with singular felicity. The opera of Nicolai was heard seven times in the course of the season. It may now be safely regarded as a fixture in the repertory, to which its light, fluent, and spirited music—music which, if nowhere strikingly original, nowhere remarkable for elaborate contrivance, has the inestimable advantage of being nowhere dull—renders it an extremely pleasant addition. In the midst of the endless shifting from *Il Trovatore* to *La Traviata*, and from *La Traviata* to *Il Trovatore* (singling out two notorious instances) to which the operatic public have been subjected of late years, the apparition of something so healthy and invigorating as *Falstaff* should be hailed with acclamations. Meanwhile a new dancer, Mdlle. Catarina Beretta, an eminent mistress of her art, had given a fresh impetus to the ballet, the taste for which, if it could by any means be revived, was now supplied with a stimulus unknown since the first appearance of Mdlle. Poccini, under Mr. Lumley's management. Nevertheless, the practice of introducing Mdlle. Beretta, in a *pas de deux*, between two of the acts of *Falstaff*, and thus suspending the interest of the more legitimate performance, was commented on frankly by the critics and happily discontinued.

After several representations of *Falstaff*, M. Gounod's *Faust* was reproduced, with the Margaret of Mdlle. Titiens, the Faust of Signor Giuglini, the Mephistopheles of M. Gassier, and the Valentine of Mr. Santley—about which remarkable impersonations it would be superfluous to say one word. There was a new Siebel—Mdlle. Trebellheim, who, though by no means comparable with Mdlle. Trebelli, was, nevertheless, in the absence of that accomplished singer, at least acceptable. The music of *Faust* had evidently lost none of its charm; and the opera was given no less than eleven times in the course of the season, Mdlle. Trebelli in more recent performances once more taking the part of Siebel, in which, on the London stage, she has known no equal. *La Traviata*, with another new artist, Mdlle. Sinico (also, by the way, not in the prospectus), who made a highly creditable *début* in Violetta, associated with Signor Fagotti (Mr. E. T. Smith's Rigoletto at Drury Lane—an intelligent actor and singer), as old Germont, and Signor Malvezzi, as Alfredo (the feeblest impersonation of that silly young gentleman we can call to mind); *Lucia di Lammermoor*, with Mdlle. Titiens, Signor Giuglini, and M. Gassier, as Lucia, Edgardo, and Enrico (a work standing greatly in need of a "seven years' sleep"); and the *Barbiere di Siviglia* (which can never sleep—with Mdlle. Trebelli, who sings the music of Rosina as chastely and brilliantly as she represents with lively archness the character from whose lips it flows, Signor Gardoni, whose *Almaviva* is one of the most gentlemanly on the stage, M. Gassier, a bustling Figaro, and Signor Fritzi, a by no means non-humorous Bartolo, who has since in accountably disappeared—may be dismissed with a passing reference. Nor is it necessary to do more than allude to the *Huguenots* of Meyerbeer, whose magnificent Valentine still finds in Mdlle. Titiens her most magnificent representative, and which—with Signor Giuglini's Raoul, in a musical sense unimpeachable, Mdlle. Liebhardt's eminently German Margaret de Valois, Mdlle. Trebelli's *Urbain* (the best since Alboni) Mr. Santley's *Nevera*, which has had no superior at either house, and M. Junca's rough and hearty *Marcel*—was among the most attractive performances of the season. The *Huguenots* was followed by M. Flotow's *Martha*, with a new Enrichetta in Mdlle. Sinico, and a new Lionel in Signor Alessandro Bettini—both improvised, as it were, through the indisposition of Mdlle. Volpini and Signor Gardoni, but both happily efficient. In the meantime a pretty divertissement called *La Festa di Ballo* had been produced for Mdlle. Beretta. Then came Meyerbeer's first great French opera—the mystico-romantic *Robert le Diable*. The execution of this fine work was as creditable to Signor Arditii as that of the *Huguenots*; and fresh laurels accrued to an orchestra which is gradually winning a place by the side of the first in Europe. On the same occasion, too, Madame Harricens Wippern—rival of Mdlle. Pauline Lucca at the Royal Opera, Berlin, and the one who successfully alternated with that piquant but inexplicable little lady the part of Margaret in *Faust*—made her first appearance before a London audience. The reception of Madame Wippern was as warm as her best friends could have desired; but exception was taken (naturally enough) to her pronunciation of the Italian language, which was found defective even in a theatre where she had more German, French and English artists than Italian to contend with. Her splendid *soprano* voice, however, carried everything before it; and this was aided and abetted by a more than ordinary share of dramatic earnestness. Some of the Berlin papers (lately much addicted to mixing up art with politics) have complained that Madame Harricens Wippern was only allowed to appear in one character at Her Majesty's Theatre, and attribute this to divers causes, not one of which has anything to do with the truth. Those who are aware that the part of Leonora in *Il Trovatore* was resigned by Mdlle. Titiens in favor of Madame Wippern, and that, though announced to sing it, at the eleventh hour, Madame Wippern was not prepared, can afford to smile at the absurd insinuations from the banks of the Spree; and it is only fair that the truth should be generally known. The other characters in *Robert* were sustained by Signor Gardoni (Robert), M. Junca (Pertram), Mdlle. Liebhardt (Isabella), and Signor A. Bettini (Rainhardy)—all more or less efficiently, the scene of the Resuscitation of the Nuns being rendered unusually effective by the co-operation of Mdlle. Beretta as the Abbess. The opera was given six times, and on each occasion the pure Italian accent of Signors Gardoni and Bettini was compared with the pronunciation of the other chief singers—to whose advantage need scarcely be explained. That so few Italians can now be procured to fill important posts at our Italian Opera, and that managers are continually forced to apply to Vienna or Berlin, when unable to obtain what they require in Paris or Brussels, has long been subject of complaint, and has led those best capable of judging to look with some apprehension at the gradual decadence of the Italian school of singing. To *Robert* succeeded the first and (it is consoling to add) the only "long Thursday" of the season. But that Mdlle. Volpini, now so great and deserved a favorite, made her appearance on the occasion—singing the mad-scene from *Lucia* and the *finale* from *La Sonnambula*, both with

genuine success—it would have passed unnoticed. There were other performances, and, on the whole, the "long Thursday" was as lengthy and as fragmentary as the "long Friday" which, the very day after, was devoted to Signor Arditii's "benefit." It would almost seem, indeed, as if the entertainment on the Thursday evening had been purposely got up to scare people away from the theatre on the Friday morning. Mdlle. Volpini next appeared in *Martha* (the third Enrichetta during the season); and this performance of M. Flotow's most respectable work was further remarkable for the *début* of Mdlle. Eleonora Grossi (from Barcelona), who, in the part of Nancy, at once showed herself to be a lively actress and possessor of one of the richest contraltos of late years. With youth and a prepossessing appearance in her favor, we have a right to expect good things from the new comer—who, by the way, has since, on more than one occasion (in *Azucena*, *Mafio Orsini*, and *Siebel*), declared her versatility and confirmed the impression created by her first appearance. An Italian singer of genuine promise is too rare a phenomenon nowadays not to be prized apart. Shortly after, Signor Fricke (which means Herr Fricke) replaced M. Junca, as Bertrani, in *Robert*. The Teuton was no improvement on the Gaul, although quite as tall in person as the Gaul was portly.

A word may suffice to commemorate the first performance of *Fidelio*, with Mdlle. Titiens in Leonora—the most splendid triumph ever achieved by that greatest of modern German-Italian dramatic singers, and the most distinguished incident of the whole season. The unavoidable departure of Herr Gunz—another new comer (not named in the prospectus), who played Florestan, and for whom no substitute was immediately at hand—prevented the masterpiece of Beethoven from being represented more than four times. Nevertheless, these four performances will be long remembered, not alone for the marvellous impersonation of Mdlle. Titiens, but also for the efficiency with which the other parts (Marcellina, Pizarro, Rocco, and the Minister) were sustained by Mdlle. Liebhardt, M. Gassier, M. Junca, and Mr. Santley, for the admirable execution of the great *Leonora* overture, and of the orchestral accompaniments from first to last, by the band so ably directed by Signor Arditii. It was an act worthy of a true artist, on the part of Mr. Santley, to accept the subordinate character of the Minister, who does not appear until the last scene, and the value of whose co-operation in the superb *finale* it would, nevertheless, be impossible to over-rate. Of M. Gounod's *Mirella* (or *Miville*), produced on Tuesday, July 5, not another word need be said. That every one concerned in its preparation and execution—conductor, principal singers, band, chorus, scene-painters, ballet-master, and machinists—was entitled to unqualified credit has been stated more than once; while our conviction that the graceful and charming music which M. Gounod has written to a pastoral drama gleamed from one of the most exquisite pastoral episodes, in a poem overladen with natural and ideal beauty, is destined to enduring popularity, need hardly be expressed again. That *Miville* is not an ephemeral work every one capable of judging must be aware; that it will retain its place in the repertory of Her Majesty's Theatre may be considered as certain.

The production of *Mirella* was shortly followed by the extra nights at reduced charges, the programmes at which have included *Oberon*, *Faust*, *Mirella*, *Il Trovatore*, *Lucia di Lammermoor*, *Lucrèzia Borgia*, and the last of which, as already stated, brought the season to an end with a generally effective performance of the most popular opera of the day.

**BRESLAU.**—Herr Eugen Seidelman, Royal Musical Director of the Stadttheater here, died on the 31st July, aged 58. He was born on the 12th April, 1806, at Rengersdorf, in the county of Glaz. When he had attained the age of twenty, he came to this town to study at the High School for the Roman Catholic church. He devoted himself, however, with great assiduity to music, and his undoubted talent soon placed him at the head of the Musical Association of the Academy. As the director of that institution he produced several important compositions, among others, for instance, *Jessonda*. In the year 1830 he undertook, under the management of Herr Piel, the duties of conductor at the Stadttheater. The first opera he got up was Mozart's *Don Juan*, to execute which in the spirit of its immortal composer was one of those tasks which he regarded as sacred, and which he always carried out with especial pleasure. When he celebrated his jubilee in 1855, it was *Don Juan* which he selected for the occasion, and, strange to say, the last duty he performed at the theatre was to superintend the rehearsals of the same opera. The illness to which he succumbed was so sudden, however, that he could not conduct the performance of the work on the 26th July. He is deeply regretted by a large circle of friends and admirers.

**BRUSSELS.**—On the anniversary of the King's accession to the throne Bénito's "Te Deum," forming the third part of his *Trilogie Religieuse*, was performed under the direction of M. Fischer.

## FISH AT THE THEATRES.

In spite of the heat, some managers not only keep their theatres open, but contrive to fill them. Under Mr. G. Vining's direction the Princess's retains the popularity it enjoyed when Mr. Charles Kean was lessee; and although Mr. Vining has, in one instance, pandered to the least enlightened section of the theatrical world by engaging an actress who cannot pronounce English, and possesses no special merits in other respects to justify this outrage on taste, he has set forth a sufficiently attractive bill of fare. Mdlle. Stella Colas has departed with *The Monastery of St. Just*. The lady's performance of the two characters allotted to her was common-place. When she tried to be effective, she outraged nature, and the exaggeration of her manner was only equalled by the barbarity of her pronunciation. Like M. Fechter, in whose steps she follows, she mangles our language terribly, and I trust she may not again appear, to show what absurd exhibitions an English audience can be induced to witness. Before taking leave of so ungracious a topic, I desire to throw out a hint for the benefit of those play-goers who delight in seeing Shakespeare burlesqued, and listening to the jargon. A comprehension of the author's meaning, and a correct pronunciation of the English language, were at one time considered requisites in an actor destined to occupy a leading position. In that day, M. Fechter would have been hissed off the stage ere he had uttered half-a-dozen sentences. His broken English would have sealed his fate, to say nothing of his grimaces, antics, contortions, shuffling of feet, and spreading out of palms. But, as some of the public not only tolerate but actually admire displays of this kind, why should not an attempt be made to fool them to the top of their bent? Let some speculator engage a company of foreigners whose pronunciation of the language shall come up to M. Fechter's standard. If the tragedy of *Hamlet* with the chief male character—or the tragedy of *Romeo and Juliet* with the chief female character—represented by a foreigner affords so rich a treat, what effects might not be produced if all the *dramatis personae* in each play delivered their speeches in the same style! Here would be something like method, and the result would be more satisfactory. The jargon of the foreign performer would not contrast so strongly with the rest, and probably some theorist could be found to prove that when the "divine Williams" flourished, our language was spoken in the Fechter fashion. Moreover, this would be a fair compromise. Persons having a preference for foreigners, who cut capers and play havoc with our vernacular, would not have to undergo the humiliation of listening to their own countrymen. They would have nothing but Fechter and barbarity, and after a regular course of the same, might imitate the accent of their models.

It is satisfactory to know that for the present Mr. G. Vining contrives to produce a bill of fare from which these objectionables are eliminated. There are other points in his management more creditable to his taste, if not equally advantageous to his exchequer. *Donna Diana*, though not a masterpiece, obtained a success to which Mr. G. Vining's performance of one of the chief characters contributed; while the acting of the Brothers Webb, in the *Comedy of Errors*, in spite of exaggeration, gave satisfaction. If the successor of Tyrone Power be not found in Mr. Dominick Murray, the new actor can play an Irish character with spirit, free from the vulgarity and exaggeration fatal to so many aspirants in this peculiar line. Last week a new drama entitled *The Streets of London* was produced. It is taken, according to general rule, from the French, and has been before adapted both here and in America. The drama is purposeless, and can scarcely be said to possess plot. Indeed, it would be intolerable were it not for the spirit which Mr. G. Vining (by no means well supported, by the way) throws into the character of Badger. The scenery is excellent—*Charing Cross on a Winter's Night*, and the  *Destruction of a house by fire*—are probably among the best scenes of the kind ever placed upon the stage. These (painted by Mr. F. Lloyds) are alone sufficient to secure a run for a piece marked by some of the worst defects of the French school.

Though Mr. Webster is lessee of two theatres, he keeps both establishments open. At the Adelphi Miss Bateman having, after a most successful career, sought temporary repose, some of the old stock pieces have been the attractions. *Jane Pvide*, *The Dead Heart*, *The Flowers of the Forest*, &c., are not exactly suited to our taste, but they please the audience that nightly crowds the Adelphi, and Mr. Toole's humor suffers no change. He is indeed indefatigable, for, not content with convulsing an audience in the Strand, he has frequently during the season appeared on the same evening at the St. James's, where he convulsed another. At the latter establishment, Mr. and Mrs. Charles Matthews have gained laurels. Supported by Mr. and Mrs. Frank Matthews, they have appeared in many favourite parts, and in several new pieces. *Paust and Marguerite*, a recent novelty, is somewhat unequal, but the opening scenes are good, and the acting on the whole not less so. The season closed on Friday night, with a new and original comedy, by Mr. Arthur Sketchley, entitled *How will They*

*Get Out of It?* which was favourably received. At the Olympic the *Ticket of Leave* still pursues its career, and will in a few days reach its four-hundredth performance.

Most of the other houses are closed, for what is termed "the theatrical season" terminated early in the summer. Indeed, the winter campaign will commence next month, with the reopening of Drury Lane. *Cymbeline*, with Miss Helen Faucon as Imogen, is announced, and another Shakespearian revival promised. The Drury Lane season commenced in September, and lasted about eight months—one of the longest ever known at this establishment. Yet that which constitutes a long season here would be regarded as a short one at other houses; for Mr. Buckstone, whose industry and geniality set time at defiance, on taking temporary leave of his patrons, stated that the doors of the Haymarket had been kept open to the public through two seasons for five years in succession; while at the Adelphi and other metropolitan theatres the conventional idea of the season has long since been abandoned. In spite, however, of exceptions to the rule, interest in matters theatrical flags during the summer, and it is only at the return of autumn, when people begin to prepare for winter, that it revives. Though I cannot speak in terms of praise of everything done at Drury Lane last season, I acknowledge that the management has been in most respects honest. If Messrs. Falconer and Chaterton have relied too much upon sensational scenes, and produced nothing new of sufficient merit to entitle it to particular notice, their revival of Byron's *Manfred*, and of the first part of *Henry IV.*, does them credit. The cast was not in either case so strong as might have been desired; but the lessees may reply that they used the best materials they could obtain. It was unfortunate for Mr. Phelps, not without merit in a less ambitious line, that both *Manfred* and *Falstaff* are characters beyond his grasp. Of the poetry of the one and the humor of the other he has no conception. His failure was more marked in *Falstaff* than in *Manfred*. In the latter he managed "to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb show and noise," and who, when an actor contrives to pitch his voice high enough, are certain to return shout for shout. But in *Falstaff* he could not avail himself of this expedient, and his efforts to be comic gave but a feeble idea of a humor which flowed from its source as naturally as water from a fountain. Indeed, the cast of *Henry the Fourth* was by no means effective. Though Mr. Addison made a better *Falstaff* than Mr. Phelps, his representation was not the character that Shakespeare drew. Mr. Ryder, the King, wanted ease, and was too womanly in the scene with the Prince of Wales on the eve of the battle of Shrewsbury. Passing over the other *dramatis personae*, I need only add that Mr. Walter Lacy's Prince Henry was not the best, and Mr. Walter Montgomery's Hotspur not the worst acted character in the revival. Both pieces were well got up. Mr. Telbin's scenery in *Manfred* was superb, and the battle in *Henry IV.* was admirably contrived. The season was remarkably successful.

In taking temporary leave of his patrons and admirers at the Haymarket, last month, Mr. Buckstone almost apologised "for closing while such great success still attends this theatre, especially when it is known that in my lesseeship I have gone through two seasons, each of them of five years' duration, making a considerable deduction from a man's lifetime." This time, however, he had no "exquisite reason" for closing. The house is to be reopened on the 12th proximo, and Mr. Buckstone announced amongst other attractions that "a brilliant Italian actress speaking English to perfection, will make her appearance in a new drama." Mr. Sothern is also retained; but I hope the "brilliant Italian actress," who is to perform in English, has no existence save in the imagination of the lessee.

## COVENTRY FISH.

MAYENCE.—Herr Alfred Jaell lately got up a concert for the benefit of Herr Kellermann, who has been incapacitated by illness for the last six months from following his profession. The concert brought in a large sum, being most numerously attended. The programme was as follows:—First Part: Trio (C minor), for Piano, Violin, and Violoncello, Mendelssohn, performed by Herren David, Jacquard, and Jaell; "Ocean, du Ungeheuer," scene and air from *Oberon*, Weber, sung by Madame Fabbri-Mulder; Sonata ("Le Trille du Diable") for violin, Tartini, executed by Herr David; "Am Zürcher See," Jaell, Allegro from the 18th century, Kirberger, and "Home, Sweet Home" (by desire), Jaell, performed by Herr Jaell.—Part Two: "Romance," solo, and "Etude," Jacquard, for violoncello, performed by Herr Jacquard; "Schnen in die Ferne" and "Rastlos," songs by Mulder, sung by Madame Fabbri-Mulder; Andante and Scherzo composed and performed by F. David; Andante and Variations for two Pianos, Robert Schumann, performed by Herren Rubinstein and Jaell.

SPA.—The concert season commenced on the 18th July. Among the artists engaged are Mdlle. Vereken of the Brussels Conservatory, Jaell, Lutz, and Cossmann.

## SHAKESPEARE IN HIS RELATION TO MUSIC.

*A Lecture delivered on the 23rd April, 1864, before the "Berliner Tonkunstler-Verein"*

By EMIL NAUMANN.\*

(Concluded from Page 515.)

The most striking musical personage among Shakespeare's contemporary countrymen was William Bird (1546-1623), Court-composer, and organist to Queen Elizabeth of England. He wrote a number of masses, graduales, and madrigals, very learned contrapuntally for that period, but not suited for our present taste. I do not think that such music, stiff and ossified into a system, could have inspired Shakespeare, supposing he took any notice of it, with a high idea of music as an *art*. A greater influence appears to have been exerted upon him by a certain virtuosity then pretty general in England, as is proved by the third of his *Sonnets*, in which he mentions very favorably the lute-player Dowland, 1562-1615. Among the musicians, besides Dowland, of that time, with whom we are acquainted were: a John Jenkins, from the county of Kent, 1592-1678, a virtuoso on the bass-viol and violoncello, and a John Bull, 1563-1622, probably organist at Oxford. Compositions, undoubtedly genuine, shown me in England, and written for songs in his pieces, by contemporaries of Shakespeare, who are still nearly altogether unknown, furnished additional evidence how small were the pretensions of English music in the sixteenth century.

It was only by the magic power of poetic *divination*, therefore, that Shakespeare could penetrate so far as to the very core of an art of which only the beginnings were known to him. But the wonderful element in poetic divination consists precisely in the fact that such divination requires only the slightest impulse or hold to go to the very root of a thing. While on this part of the subject, I must not forget to state that in the Old English national song, which, like national songs generally, is the real expression of the inward life of a nation, Shakespeare found such a hold. Several of the passages already quoted by me suggest this, for, in them, Shakespeare condemns artificial and pretentious music, praising, on the other hand, those old and simple melodies which find their way direct to the heart.

I will now, with your permission, conclude by quoting a few passages from *The Merchant of Venice*, the most musical, probably, of all Shakespeare's dramas.

Bassanio has to choose from three caskets one only of which contains his mistress's portrait, and ensures the possession of her hand. Portia, whose fate is trembling in the balance, and who would fain direct in his selection the man she loves, says:

"Let music sound, while he doth make his choice ;  
Then, if he lose, he makes a swan-like end,  
Fading in music : that the comparison  
May stand more proper, my eye shall be the stream,  
And wat'ry death-bed for him : he may win ;  
And what is music then ? then music is  
Even as the flourish when true subjects bow  
To a new-crown'd monarch : such it is,  
As those dulcet sounds in break of day  
That creep into the dreaming bridegroom's ear,  
And summon him to marriage."

The last scenes of this wondrous play contain much more music, derived from the situation, and from what is said of the effects of the art, than from its absolute introduction, according to the stage directions, in various portions of the dialogue. We must read these scenes in connection with each other, if we would obtain an adequate idea of them, and of Shakespeare's profoundly musical spirit. We can here only refer to them :

"LORENZO—How sweet the moonlight sleeps upon this bank !  
Here will we sit, and let the sounds of music  
Creep in our ears ; soft stillness and the night  
Become the touches of sweet harmony.  
Sit, Jessica : Look, how the floor of Heaven  
Is thick inlaid with patines of bright gold ;  
There's not the smallest orb which thou beholdest  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins :  
Such harmony is in immortal souls ;  
But, while this muddy vesture of decay  
Doth grossly close it in, we cannot hear it."

"JESSICA—I am never merry, when I hear sweet music.

LORENZO—The reason is, your spirits are attentive :

For do but note a wild and wanton herd,  
Or race of youthful and unhandled colts,  
Fetching mad bounds, bellowing and neighing loud,  
Which is the hot condition of their blood ;  
If they but hear perchance a trumpet sound,  
Or any air of music touch their ears,  
You shall perceive them make a mutual stand,  
Their savage eyes turned to a modest gaze,  
By the sweet power of music : therefore, the poet  
Did feign that Orpheus drew trees, stones and floods ;  
Since nought so stockish, hard, and full of rage,  
But music for the time doth change his nature."

Both Portia and Nerissa appear in the same moonlight scene :

"PORTIA—Music ! hark !

NERISSA—It is your music, Madam, of the house.

PORTIA—Nothing is good, I see, without respect ;  
Methinks it sounds much sweeter than by day.

NERISSA—Silence bestows that virtue on it, Madam,

PORTIA—The crow doth sing as sweetly as the lark,  
When neither is attended ; and, I think,  
The nightingale, if she should sing by day,  
When every goose is cackling, would be thought  
No better a musician than the wren.  
How many things by season season'd are  
To their right praise and true perfection !"

We take our farewell of the Poet in the celebrated words—the most magnificent, perhaps, ever yet uttered concerning music—with which Lorenzo concludes his eulogy on our art :

"The man that hath no music in himself,  
Nor is not mov'd with concord of sweet sounds,  
Is fit for treasons, stratagems and spoils ;  
The motions of his spirit are dull as night,  
And his affections dark as Erebus :  
Let no such man be trusted !"

## CHORAL FESTIVALS.

The fifth annual festival of the Norfolk and Suffolk Church Choral Association passed off very successfully, in Norwich Cathedral. Every seat in the choir was occupied, and those in the nave complained loudly of the obstruction caused by the great screen. Five hundred and ninety choristers took part in the service, which was intoned by the Revs. Precentor Symonds and E. Bulmer. There was only Evensong. The hymn before the service, "Thou whose Almighty word," was sung by the assembled choirs, after they had taken the places assigned to them, and while the Cathedral clergy and choristers entered from the vestry. The pointing of the Psalms for chanting was taken from Mercer's psalter. The Canticles were set to the fifth Gregorian tone, first ending, and the first tone, ninth ending. The anthem was "Oh praise the Lord" (Goss). The sermon was preached by the Archdeacon of Totnes, from Psalm xlii. 7, who said :—

"The tendency of such services was to encourage the feelings of praise and joy which our Prayer-Book desired to foster. It was not possible that "such gatherings in the Cathedral Church of the diocese, beneath these vaulted roofs and long-drawn aisles which through ages past had echoed with the prayers and praises of our fathers, could be without a blessing on the heart and soul of the devout worshipper—that the training for this day's festival, the suggestions which the services themselves would have prompted, and the hallowed feelings of reverence and joy that had been awakened could fail of their effect, neither did he think it possible that the holy purposes and memories with which this gathering might be followed when its members returned to their homes, could fail to carry seed which should multiply into an abundant harvest of spiritual joy. Small efforts had often a most direct and important relation to great principles, and some boys might be present, perhaps, for the first time from some obscure part of the diocese, who might by the services to-day have felt the fire of religious fervour and harmony kindled in their breast, a fervour which should spread itself as a living flame of pure and earnest devotion in and through their village homes and parish choirs. Thus, the usefulness of movements like these, when rightly conducted, it was impossible to over estimate ; the spirit of them would be infused into the very souls of the people ; their rules

\* Translated expressly for the MUSICAL WORLD, by J. V. BRIDGEMAN.

and directions would be transplanted hence and become woven and incorporated into the services of our several congregations, and would probably result in increased fervour of devotion, a greater reality in our common worship, a deeper and more reverential participation in what it was so much desired to revive, namely, congregational singing in the Church of England, a fuller growth and development of that love for public worship, that uttered praise to Almighty God which should encourage and warm the hearts of our fellow worshippers. If this were not the purpose of such gatherings all would be in vain. It should be their chief desire to give the tone and the key note to the spirit of harmony in religious congregations, to teach the people to sing praises with understanding. It would be the desire of the Bishop, if he might say so, and of every Bishop and pastor, that such meetings should have their chief value as the sanctioned and acknowledged implements and organizations, to carry through the land, into the remotest and most obscure parishes, a more general and perfect use of congregational singing. To encourage this they had to-day all sorts and conditions of men to teach the people—great and small, young men and maidens, old men and children, to sing praises with understanding. The harmonies of divine song would flow hence from this mother church of the diocese to all the lesser and independent churches of Norfolk and Suffolk—hence and onward, from age to age, from place to place to the ocean of eternal praise, gathering strength, and power, and volume, just as the hill-side tributaries of this country gathered and flowed on to feed and amplify the mighty waters which girded our island home."

There was also a very satisfactory district choral festival of the Salisbury Diocesan Association, at Wimborne Minster, the choristers numbering 274, and as usual the whole proceedings were managed by the Rev. C. Tower, who intoned the prayers. The music, arranged by Mr. J. Whitehead Smith, organist of the minster, was as follows:—

Processional Psalm, cxxxvi.—*Helmore's Harmonies*, page 2, 6th tone. The Preces—*Tallis' Venite*—Purcell, in G Major. Psalms for the day—*Ixxi. Croft*, in B minor; *Ixxii. Turle*, in D major. *Te Deum*—*Helmore's Harmonies*, p. 11; 8th tone, 2d ending. *Jubilate Deo*—Parisienne. Anthem—“Praise the Lord, O my soul,” Psalm ciii, Musical Times, No. 207. Dr. Child. *Sanctus*—O. Gibbons. *Kyrie Eleison*—O. Gibbons. Nicene Creed—Merbecke. Hymn before sermon—No. 158, *Salisbury Hymn Book*. Hanover. After sermon—No. 3, *Salisbury Hymn Book*, A. Troyte, No. 2.

The sermon was preached by the Rev. Barrington Mills, rector of Lawshall, Suffolk, from 1 *Corinthians* xiv. 15. After the Offertory had been gathered, the surprised choirs went in procession out through the west doorway, chanting the Processional Psalm. The choirs were subsequently entertained at dinner, but there was no evening service.

YAXTON LAST.

OXFORD.—Thanks to the kind offices and influence of the Mayor, the magistrates have been induced this year to allow the inhabitants to partake of some wholesome amusement during the Long Vacation, having acceded to the application of Mr. Hooper, who has catered so successfully for the public in former years, to open a theatre for ten weeks. The Town Hall has accordingly been fitted up with great care and attention in order to afford the necessary accommodation; but notwithstanding that it is unquestionably far better adapted for the purpose than the room either in Cornmarket-street or Oriel-street, we cannot but regret that some of our local capitalists have not formed a company for the construction of a theatre upon a scale commensurate with the necessities of the town. However, in the absence of such a building, it will be admitted that Mr. Hooper has made the best of the resources at his command, and the thanks of the citizens are due to Mr. Curator Spiers for placing the Town Hall at his disposal. The theatrical campaign commenced on Monday, and we are happy to say there is every promise of a successful season. The company which Mr. Hooper has brought together is, upon the whole, the best that has been seen in Oxford, and the pieces selected for the opening night, *The Ticket-of-Leave Man*, was well adapted to test the strength and ability of the performers. We are so much accustomed in provincial theatres to see an entire play spoilt by the acting of two or three subordinate characters, that we were agreeably surprised to find Mr. Hooper had avoided such an error, and had selected a company of something more than average quality. *The Ticket-of-Leave Man* was repeated on Tuesday, Wednesday, and Thursday, and drew on each occasion a large audience. We may add, that the musical arrangements, under the direction of Mr. C. Matthews, added much to the gratification of the company.

HERR NIEMANN, the much talked of German tenor (the Tannhäuser of the Paris Opera), has been singing in *Fernand Cortez* (Spontini), and the *Prophète*, at Breslau, with great success.

### Police.

#### YARDLEY—MARYBONE.

FIRST CASE UNDER BASS'S STREET MUSIC ACT—Italian, with great barrel organ, placed at bar before Yardley. Name not understood; all that could be got intelligible being “9, Little Saffron Hill.” Charge—“for annoying Edward Archbold by playing organ, and refusing to go when desired.” Interpreter present.

Complainant (Archbold).—“Reside at 14, Gloucester Street, Camden Town. Am gentleman. Prisoner playing organ next door but one. Went on balcony, gesticulated with hand to desist and go. Also told him verbally. No notice taken; gesticulated again. Still persisting, put on hat and went down to give in charge, but not seeing policeman could not. By way, may mention policemen in neighbourhood rather scarce.”

Yardley.—“Have nothing to do with that. Confine to evidence.”

Complainant.—“Whole host of organ men—number legion.”

Yardley.—“What your reason for requiring prisoner to leave?”

Complainant.—“Was writing letter that unless landlord made certain alterations should quit on 29th of September, consequence of these men coming.”

Yardley.—“No illness in house?”

Complainant.—“No, sir.”

Yardley.—“Did playing interfere with you?”

Complainant.—“Found could not write in consequence.”

Yardley.—“Did he go away?”

Complainant.—“After he compelled me to come down, went away, but followed him, being compelled to make example.”

Yardley (looking at new act).—“Did he see you wave hand?”

Complainant.—“Oh, yes.”

Yardley.—“Did he look up at you in balcony?”

Complainant.—“Did.”

Yardley.—“How long play?”

Complainant.—“About five minutes.”

Prisoner (through interpreter)—“When told to go, put organ on back and walked.”

Daniel Bryant, police constable, 366 A.—“Was coming along Gloucester Road, when complainant wanted me to take prisoner into custody for playing organ to annoyance.”

Yardley.—“Was prisoner playing then?”

Constable.—“No. Organ, not on back, but standing on ground. Was then at top of Gloucester Road. Met complainant twenty or thirty yards from prisoner. Had not heard him play organ. Had just come from Hampstead. Prisoner standing by organ.”

Yardley.—“How far from prosecutor's house when taken?”

Prosecutor.—“Should say about 100 yards. Gave deal of trouble.”

Yardley.—“Trouble was this. You waved hand, after which he stopped three minutes. You went down; and he stopped playing. Seems to me that, being Italian, did not understand at first. Went away soon as you went down. Is discharged.”

Complainant.—“Am surprised at decision.”

Yardley.—“Leave court.” (Seen and approved.)

### T. Buff Short.

STUTTGART.—During the theatrical season which commenced on the 2nd of last September, and was brought to a close, on the 24th June, by the death of the King, there were in all 204 performances, of which 86 were operatic. Eighteen works by German composers were given on forty-two evenings, namely: *Fidelio*, three times; *Stradella*, three times; *Martha*, four times; *Iphigenia in Tauris*, once; *Das Nachtlager in Granata*, three times; *Cesar und Zimmermann*, once; *Le Prophète*, *Les Huguenots*, and *Robert le Diable*, twice each; *Die Zauberflöte*, three times; *Don Juan*, twice; *La Nozze di Figaro*, once; *Die lustigen Weiber von Windsor*, once; *Jessonda*, twice; *Tannhäuser*, three times; *Der Freischütz* and *Oberon*, four times each; and *Euryanthe*, once. Of operas by French composers there were 10 on twenty-five different evenings, namely: *Le Châlet*, three times; *La Part du Diable*, three times; *Les Diamants de la Couronne* and *Fra Diavolo*, twice each; *Le Maçon*, once; *La Dame Blanche*, twice; *Marguerite*, four times; *La Juive*, three times; *La Reine de Chypre*, twice; and *Joseph*, three times. Of operas by Italian composers there were ten on eighteen different evenings, namely: *Les Deux Journées*, once; *Luzia*, three times; *Le Philtre* and *Lucrezia Borgia*, twice each; *Guillaume Tell*, twice; *Il Barbiere and Le Comte Ory*, once each; *Azucena*, three times; *Il Trovatore*, twice; and *Rigoletto*, once. The operas most frequently performed were *Martha*, *Marguerite*, *Oberon*, and *Der Freischütz*. Of the above thirty-eight operas, Rossini's *Comte Ory* and Adams' *Châlet* were new here; the revivals were *Azur*, by Salieri; *Oberon*, by Weber; and *Jessonda*, by Spohr. The last had not been performed for twenty-two years.

**MONDAY POPULAR CONCERTS.**  
 ONE HUNDRED AND FIFTY-SEVENTH CONCERT.  
 THE SEVENTH SEASON  
 OF THE  
**MONDAY POPULAR CONCERTS**  
 WILL COMMENCE  
**EARLY IN NOVEMBER.**

**NOTICES.**

**TO ADVERTISERS.**—*The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & CO'S., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'Clock A.M., on Fridays—but not later. Payment on delivery.*

**TO PUBLISHERS AND COMPOSERS.**—*Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & CO., 244 Regent Street.*

**TO CONCERT GIVERS.**—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.*

**MARRIED.**

On Monday the 8th inst., RICHARD C. RONEY, Esq., to MISS ISABELLA HOGARTH.

On the 13th inst., at St. Mary's, Bryanston Square, by the Rev. T. F. Blake, B.A., Curate, FRANCESCO BERGER, Esq., of 36 Thurloe Square, South Kensington, to ANNIE LASCELLES, of 35 York Street, Portman Square. No cards.

**TO CORRESPONDENTS.**

MR. T. S. (Morrison's Island). Adelina Patti has *never* sung at Her Majesty's Theatre. To the second question of our correspondent as to "which English tenor is next to Sims Reeves," we can only reply—"That depends upon circumstances."

**The Musical World.**

LONDON: SATURDAY, AUGUST 20, 1864.

**ALBRECHTSBERGER.**

(Continued from Page 506).

(13.) The seventh note of the scale, whether natural or decreased half a tone in the major modes, and the second note in the minor modes (whether  $si\frac{1}{2}$  or  $si\frac{1}{2}$  for the modes *ut* and *la*), do not afford any relative modes. But if an experienced composer wishes to produce an unexpected effect, by a sudden transition, in order to relieve the ear, which, like the palate, cannot always relish the same food, he may then make use of the seventh, and of others still more remote, especially in the second part of a long piece; but this must be done with discernment, and not abruptly; he must know how to treat the chromatic and enharmonic genera; and how to connect the modulations which they produce, in order to render transitions tolerable, which being sudden ought not to be frequently repeated. When an enharmonic passage is to be performed, it would be well to place a ligature over the part which contains the trait, particularly for violins and wind instruments, so that the music may not sound discordant when accompanied by the organ, which, by reason of its temperament, has no fourth of a tone. For instance, if a violin or hautboy were to pass immediately from *sol* to *la*, or from *re* to *mi*, either in ascending or descending, it would be necessary on performance to give these two notes the same sound, as they would otherwise differ by a fourth of a tone, being represented by different notes.

CHAPTER V.—*Of the Scale of the Ancients and Moderns in the Bass, and of the Harmony peculiar thereto.* (14.) For the ad-

vantage of those who may not have studied accompaniment, it will here be needful to explain the chords, which are placed above the notes of the diatonic scale, either in the proceeding through it, ascending or descending. In this case we may make use of the scale of the ancients, or of that of the moderns; since both are good according to the cases in which they are required. For the scale of the major mode of *ut*, with the ancient harmony, which includes but perfect chords, or those of the major and minor sixth; see fig. 17. a. In this example the upper parts may be inverted; that is, may be placed one for the other, as also in example 17. b, which contains the scale of the minor mode. These two scales are suited to all the modes which are possible in strict composition.

(15.) A scale may be constructed of the major and minor modes, with the harmony of the moderns; embracing three perfect, two imperfect, and three dissonant chords. The upper parts may be inverted, and these two scales may equally serve as a model of all the modes in free composition. In the minor mode, the sixth and seventh are made major, when ascending, for the sake of producing a better melody; but on descending, they remain minor. This variation is remarkable when the scale is employed in singing. In a slow movement, the sixth is often minor in ascending; but in a quick movement, it is always major.

(16.) The major and minor scales of the moderns, with their harmony, do not suit the first kind of composition, in the strict style, since the unprepared discords, which it includes, can only be employed in the free style; in which one may intermix major and minor scales, and chromatic passages. When the bass does not proceed through the eight degrees, the rule is always to give a perfect chord at the last note of the melody, unless the termination is intended to surprise, where the harmony in *ut* agrees with strict composition; and where it suits the free style, in *la*.

(17.) When the base part proceeds by leaps, the following rule must be observed:—When the bass ascends a third, or descends a sixth, the harmony remains immovable in a perfect chord. When the bass ascends a fourth, or descends a fifth, every note of the movement has a perfect chord; the nature of which is determined by the mode, and the situation which the notes occupy in the scale. The same harmony takes place with the leap of the fifth ascending, and of the fourth descending. On the leap of the sixth ascending, or of the third descending, the second note is sometimes the sixth, and sometimes the fifth.

On the leap of the minor seventh ascending, or of the major second descending, the second note is, by an oblique motion, the major second, fourth, and sixth. On the leap of the major seventh or minor second, if the second note is a passing note, it is made the second, fourth, and sixth; if an harmonious expression is intended, it is made the minor fifth with the third and sixth. On the leap of the octave, the harmony is invariable.\*

(18.) It likewise often happens, that the base and the intermediate parts are to be arranged under a higher part. If the leaps of the higher part are such that the harmony, or at least the bass, cannot remain the same, then the accompaniments in fig. 23 may be employed for the ascending movements; and those in fig. 24 for the descending.

(19.) From the foregoing it is plain that to every scale a variety of accompaniments may be made,—chiefly in free composition. It is likewise allowable to use different chords; for if in the examples 23 and 24, *sol* were not the beginning note, one might place above it the third, fifth, and sixth; but then the intermediate parts

\* N.B. The leaps of the bass marked in the lower line of these examples are the inversion of those for the same part in the line immediately below the treble, because they retain the same harmony. But the inversions of double counterpoint are of a different nature.

would proceed in a different manner. These three consonances, with the octave (and unison) are the only intervals we can make use of in the strong part of the measure, in the higher parts, as far as to the fourth species of rigorous composition. In the second species, in which the plain chaunt has two notes against one, the oblique motion is of most service, and is not less useful in the third species, in which there are four, six, or even eight notes against one.

OTTO BEARD.

(To be continued.)

## An Old Ghost Story!

DURING the last portion of his life, Mozart was half mad. His *Don Juan* was the cause of this. He was continually seeing the devil fetching away Leporello's wicked master. He could not get rid of this optical delusion, nor could he forgive himself for having made a dead man—namely: the Commander—speak upon the stage. "That will bring me ill-luck," he used always to say, and his presentiment was verified only too soon. He became more and more sorrowful. "Somebody will soon come to tell me that I have to leave this world," he said. One evening a Stranger, dressed in black, entered the place where he was. The Stranger had a proud and stern countenance, with something ferocious in it. "Will you write me a *Requiem*," he said to the Master.—"A *Requiem*? For whom?"—"That can concern you but little. Some one is about to die; a *Requiem* is required; how much do you want for one?"—"A hundred ducats and a month's time," replied Mozart, pale and in affright. The Unknown counted out a hundred ducats on the table, and retired. Soon afterwards, Mozart took his pen and began writing. This *Requiem* was his farewell to life; this song of death might be his. Mozart worked for a whole month. The Stranger came again, but the *Requiem* was not ready. "If you require four weeks more, you can have them. Accept, too, these fifty ducats as a present," he said to the poor invalid. The mysterious personage then retired. "Run after him," exclaimed Mozart, "and ask his name." A servant hurried out, but the Stranger was no where visible. "It was the Devil," said Mozart. "He came to fetch me. Put the hundred and fifty ducats on one side; they came from the Evil One; give them to the Poor." Having said this, he again set to work upon his *Requiem*. He finished it in the midst of prayers to God, and tears and addresses to the Evil Spirit whom he believed he saw continually near him. A month afterwards, when the Unknown came again, the *Requiem* was completed, and Mozart—was dead! With this old ghost story our liveliest of contemporaries, the *Neue Berliner Musik-Zeitung*, entertained its readers in a late number.

MADAME ARABELLA GODDARD intends, we are informed, giving a series of "Recitals" of classical and modern pianoforte music, during the months of October and November, in various parts of the country.

NEW BOWER OPERETTA HOUSE.—The old Bower Theatre, so long allowed to sink into neglect, has found a lessee in Mr. John Walter Kimber, stage manager of Madame Vestris during her career at the Lyceum, who proposes giving a class of entertainment with which frequenters of the Strand and New Royalty establishments are familiar. The theatre has undergone great alteration, and is now elegantly decorated. The company is strong, and there is prospect of the season (commencing Saturday, August 13) proving successful.

NEW ENGLISH OPERA.—The opera for the opening night is now said to be neither the *Vale of Andorre* nor the *Prophète*, but Mr. Macfarren's *Helvellyn*. We also learn that Mr. Haigh is engaged to play the hero in *Masaniello*; that there are thoughts of an English version of *Un Ballo in Maschera*, and—&c.

WICK.—We have had a musical treat of no ordinary kind in the entertainments of the songs of Scotland, given in the Town Hall by Mr. Kennedy, the eminent Scottish vocalist. Mr. Kennedy is accompanied by Mr. Land, whose performances on the pianoforte are in themselves a treat.

## THE MUSICAL WORLD.

## PARIS.

(From our own Correspondent.)

It was at one time supposed that there would be some difficulty in securing the services of Mdlle. Marie Sax for the *Africaine*, which the authorities connected with the production of the opera were inclined to look upon as a grievance, the lady having been expressly nominated for the part by the composer. It was said that Mdlle. Sax, having concluded her engagement and seeing her opportunity, demanded an increase of salary—a slight increase of 30,000 francs yearly. Mdlle. Sax has denied this stoutly in print, and proclaims that she never made any demand. Her engagement, nevertheless, is renewed and her salary raised from 50 to 70,000 francs. It is now certain that M. Naudin will undertake the principal tenor part, receiving for his services 10,000 francs per month. Lucky M. Naudin! M. Vauthrot, the *chef du chant* of the Opera, has undertaken to initiate M. Naudin—who despite his name is no Frenchman—into the mysteries of the Gallic pronunciation. M. Naudin, like Mdlle. Sax, is said to have been selected by Meyerbeer for the *Africaine*. At all events, the late composer is said to have preferred him to the recognised tenors of the opera, and this is why M. Naudin has been engaged at a salary of 10,000 francs monthly. Contemporaneously with the production of the *Africaine* at the Opera, will be brought out *La Jeunesse de Goethe* at the Odéon, and, in all probability, a French version of *Struensee* at the Porte St. Martin—two dramas, with musical illustrations by Meyerbeer. The first as yet is in MS. *Struensee*, as everybody knows, was written by Michel Beer, brother of the composer; that of *La Jeunesse de Goethe*, as everybody does not know, by M. Henry Blaze de Bury.

M. Bagier is making extraordinary preparations for the opening of the Italian campaign in October. One of the features of his policy seems to be to engage as many tenors as can be had. He has already on his list, Fraschini, Naudin,\* Negrini, Nicolini, Corsi, Baragli and Tamberlik. If he could procure Mario, Giuglini and Sims Reeves, he would have three more. The ballet, above all, appears to be the object of M. Bagier's dearest affection. He has already procured four or five *danses* from her Majesty's Theatre, six from the Pergola of Florence, and six from Vienna. Three stars of the first magnitude have been named, Madame Amalia Ferraris, Mdlle. Marie Petipa, and Mdlle. Troisvallet.

I have read in fourteen papers a contradiction of the report that Madame Mortier de Fontaine was dead. As I had read in no paper previously that the lady was dead the contradiction rather surprised me.

The Opéra-Comique will open on the 25th, with *L'Eclair* and *Lara*. The theatre has undergone important alterations and has been newly decorated and painted. The Théâtre-Lyrique commences operations on the 1st of September. M. Carvalho has engaged Mdlle. Nielson, and is in treaty with an American *cantatrice*, to whom he had been introduced in London. Who the American songstress is I cannot guess. I am sure it is not Carlotti Patti.

I have read in a Munich paper, that the new King of Bavaria has confided to Herr Richard Wagner the direction of musical education throughout the entire extent of his kingdom. In another paper, the *Journal de Berlin*, it is announced that in return for the pension of 4,000 florins, granted by the young King of Bavaria, Louis II., to Richard Wagner, the composer will have to make a yearly sojourn of some months at Munich, but with the obligation of giving the first representations of his operas there, and before the King in person.

Doctor Gunz, the tenor to the Court-theatre of Hanover, who played Florestan in *Fidelio* at Her Majesty's Theatre, is performing a series of parts at the Victoria Theatre, Berlin. He has obtained great success as Chapelou, in the *Postillon du Loujumeau*.

Mario has just passed through Paris on his way to Florence, and Signor Fraschini, as *Le Ministre* says, "has directed himself on Baden."

A portrait in ivory of Meyerbeer, cut by E. Lincke, is now being exhibited at the house of the publisher Mendel. The likeness is remarkable and the workmanship wonderful.

Hotel Bis, August 18

MONTAGUE SHOOT.

\* What?—at two theatres.—D. PETERS.

[Aug. 20, 1864.]

## Muttoniana.

Mr Ap'Mutton being not quite unexpectedly summoned to Vienna by Herr von Bismark and Count Rechberg Dr Shoe would have acted again as his temporary substitute but that Dr Shoe is Mr Ap'Mutton's travelling amanuensis Mr Ap'Mutton having many letters to write all of which he cannot write with his own pen and from which Dr Chidley Pidding being still in a gouty condition Dr Chidley Pidding is unable to relieve Mr Ap'Mutton which will explain why the weighty responsibility of *Muttoniana* devolves this week upon

BAYLIS BOIL

who accepts it with a shivering cheerfulness aware of the temerity of his acquiescence while at the same time full of zeal and anxious to be of any if of no use to his highly venerated chief.

## A PROPOSITION.

SIR.—If the predicted New Zealand should extend his Art ruminations beyond the ruins of St. Paul's to the mouldering remains of the National and other Galleries, which once enclosed the treasures of Painting and Sculpture, and yet beyond these, to the *débris* of the edifices once devoted to music, what an idea he would form of British admiration and culture of the Arts! Music especially, from the number of its supposed temples, would appear to have been particularly cherished and honoured. Is such, however, the fact? I would THEREFORE suggest, that as the lovers of classical music are not numerous enough to support an opera-house for the performance of the works of the great masters, an arrangement be made with one of the opera managers to ensure him against any loss that might be occasioned by his production of any great unheard opera. Do you think such a scheme advisable and practicable?

Yours obediently,

To Owain Ap'Mutton, Esq.

AN AMATEUR.

Mr Boil wishing well to the cause of the "great unheard" does not understand the precise meaning of "An Amateur's" capital "THEREFORE" nor does he think the scheme either practicable or advisable and having no time himself to think of another thinks it quite unnecessary to say another word except it be that a scheme which is palpably unprofitable is not likely to bear fruit and that managers have no claim for any such and as "An Amateur" proposes without having pondered over the subject long enough to lay the egg of the right conclusion which should always be uppermost in the thoughts of any one really wishing well to a cause and desiring to advance it by his verbal or scriptural advocacy if not by his outward physical activity suiting the word to the deed and carrying his point more or less *vi et armis*.

## LEGIONS OF HONOR.

SIR.—Among the multitude of names gazetted in the *Moniteur* as recipients of promotion to the Legion of Honour, there is only one that has a more than mere local interest. Rossini receives the highest rank, that of Grand Commander in order of chivalry. He might have been a senator in his native land did he not prefer being a *poco-curante* Parisian. Though there are sundry nominations among the class connected with theatricals in such capacities as playwright, leader of orchestra, and even scene-painter, it is rather remarkable that, neither on this nor on any other previous delivery of crosses, has any actual performer on the stage been admitted to that distinction; the only apparent exception being in the person of M. Samson, who has retired from the boards, and is not even gazetted as an invalided veteran of the sock and buskin, but as "professor of dramatic elocution." It was he who taught Rachel and other aspirants after scenic excellence: indeed, he may be called the father of the French stage.

Yours respectfully,

ABRAHAM GLOBE, M.D.

To Owain Ap'Mutton, Esq.

Dr Globe may call M. Samson "the father of the French stage" or any thing else Dr Globe pleases though Mr Boil cannot see that because Dr Globe may exercise this universal privilege he should therefore overlook the fact of Rossini's age and the state of health which brought Rossini by diligence at slow stages to Paris for a cure in the search of which the illustrious composer by no means showed himself any more "poco curante" than M. Hector Berlioz who is also named to the Legion of Honor which Dr Globe has also overlooked but which Mr Boil learns from a paragraph in the *Revue et Gazette Musicale* so fully entitled to a place in *Muttoniana* that Mr Boil has thought fit and expedient with the permission of Dr Shoe to "impinge" it in a thin frame.

\* \* \* S. Ex. le ministre de la maison de l'Empereur vient d'adresser à M. H. Berlioz la lettre qui suit :—

"Paris, 12 août 1864.

"Monsieur—L'Empereur vient de vous nommer officier de la Légion d'honneur. C'est avec un véritable plaisir que j'annonce cette nouvelle à l'intelligent compositeur et au savant critique qui a tant fait pour l'art musical. Signé: MARECHAL VAILLANT."

Mr Boil is aware that M. Berlioz is on terms of intimate friendliness with Mr Ap'Mutton and that Mr Ap'Mutton will be pleased to read the paragraph about M. Berlioz' Legion of Honorship in *Muttoniana* more especially as Mr Ap'Mutton is pretty sure to be decorated by His Majesty of Prussia and His Imperialty of Austria although Mr. Boil might opine that the Legion of Honor was meant for the honor of legions.

## FOUND LOST.

SIR.—At Her Majesty's Theatre, where, some time since, I went to hear M. Gounod's delicious *Mireille*, I found the enclosed, which must have been lost, or I could not have found it; so that I found it lost. It seems to be a fragment of an intended review of the concert season; but as it is not in the style of Mr. Peters, much less in that of Mr. Rooper, and least of all in that of Mr. Fish, I take the liberty of sending it to *Muttoniana*, and am with the utmost respect, your very obedient humble servant to command,

A. LONGEARS.

The Graze, Mulberry, Aug. 15.

P.S.—As Herr von Bismark has gone with the King to Vienna, and as without him (on Bismark—not the King) Berlin is not over amusing, I have returned to London, which I propose to leave immediately.

A. L.

Mr Boil is glad of Mr Longears' return and still more of his going which Mr Boil hopes will take place as immediately as convenient so that Mr Boil may be relieved of any other such mutilated contributions.

## CONCERTS.

"The concert season has already passed its meridian. The number of these entertainments, which are continually taking place, is so great that to notice them all at the time of their occurrence, even were the necessary space at disposal, would be impossible. Many of the best are unavoidably passed over; and, as for the others, they must perforce take their chance. A tendency towards a higher tone in the selection of music for performance is very generally observable; and, while we are unable to speak of any of them in detail, it is only fair to put on record the fact that such programmes as some of our most eminent professors (of the pianoforte especially) prepare for the gratification of their friends, and their friends' friends among the outer public, are perceptibly improving the taste, and thus surely creating a love for good and sterling art. The gradual decay of the modern *fantasia*, and the revival of the sonata, *ugue* and *suite* are among the healthiest signs of our very musical age. With this brief recognition of the good they are effecting, Mr Walter Macfarren, who has given (at the Hanover Square Rooms) a series of pianoforte performances bearing testimony to his abilities, alike as an ex-custodian of the best and a composer of very good music; Mr. H. C. Deacon, a genuine player of the classic authors, whom he has studied zealously; Mr. W. H. Holmes, one of the most accomplished of our pianists, the experienced master who guided the studies of some of the most eminent performers of the day, who, with his son-in-law, Mr. Hammond, has been giving performances in the Hanover Square Rooms; Miss Bushy, a talented player with the best tendencies; Mrs. John Macfarren, an excellent and industrious professor, whose 'Mornings at the Pianoforte,' with literary criticisms and remarks by Mr. G. A. Macfarren, are among the most instructive things of their kind—*cum multis aliis*, too numerous to specify—must be satisfied. We would willingly say more about them; but our means are prescribed, and they must take the will for the deed."

Mr. Boil very willingly takes the will for the deed preferring indeed the will to the deed and curious to know "whose means are prescribed."

DEAR AP'MUTTON.—It is really too bad to make your correspondents appear fools, by altering their sense into nonsense. If you will refer to my letter of last week (there are two copies), you will find the word "old" is "late." But you must be aware of this, for the printer can hardly have made the mistake. Your wit must be seriously affected by the hot weather, if you cannot answer a correspondent by any other means than by distorting his letter. Poor old gentleman!—you had better take some sea baths. Yours, &c.

VERDANT GREEN, Jun.

The Enclosure, Houghton le Spring, August 13.

On this subject Mr. Boil has received instructions from Mr. Ap'Mutton which he appends in super-Muttonian type.

DEAR BOIL.—I enclose a letter from young Green (see above—B. BOIL). Young Green says I shall find the word "old" is "late." What can he (young Green) perpend? How can the word "old" be "late." Old is old and late is late. Does he intend that the word "old" was put later than he intended in his letter? In that case it would be later. I decline to refer to his letter. Though I am "an old gentleman" I am not a "poor old gentleman," but a rich (very rich) "old gentleman." See to encloseds. I will write from Schönbrunn. Always yours, dear Boil,

AP'M.

*King and Beard, August 15.*

## A WORD FROM SIR CAPER.

DEAR AP'MUTTON.—In your last there is a letter from one Verdant Green, jun., who asks if I am of the Tully Corby Castle family, and concludes by saying that because Sir Michael o'Corby died childless therefore I must be his nephew. Now first, I am no way related to the Tully Corby Castle family; but I really can't see why because Sir Michael o'Corby is not my father I must perforce be his nephew. I know nothing of old Verdant, and nothing, except what I see in your column, of young Verdant, but fancy they are both jolly green. Yours, dear Ap'Mutton (sorry to trouble you, but don't like being mixed up with the Tully Corby lot),

CAPER o'CORBY.

*Castle Crouse, Ravensbush, Aug. 15.*

Mr. Boil in hastily breaking the seal of Mr. Ap'Mutton's despatch dropped the foregoing in the fender but the maid picked it up and gave it to Mr. Boil who thus understands what Mr. Ap'Mutton means by "encloseds" a word which at first sight is queer.

## SPIKE AND BAT AGAIN.

MONSIEUR AP'MUTTON.—Confound it, I have begun it in French, but however, as I know that you understand the language, it makes no difference. I have just received the following epistle from Mr. Marlin Spike.—

*Rock Nail Works, August 14th, 1864.*

"I tell thee what it is lad, I am very ill vexed at those cricket chaps, I shan't go near 'em again, thou can go if thou likes. Here is my nail works going to rack. I thank thee, lad, for sending me that paper, what does you call it, the Music of the World? I have forgotten it. It's a rare good paper, I have sent it to our Jack, at his singing class. To-morrow neet they are going to give a concert, a benefit for old Mark. Eh, mon, they sing rare and well, I can tell thee. Thou should see them go through Handel's *Alexander's Feast*, they do peleter at it, I can tell thee. Bill Jenkins, the smith, is the organist, he is a practising on it it every morning at 4 o'clock; eh, lad, he pedles greatly. Give my respects to my chum Ap'Shenkin, and give him the slip of paper—what it means, I am unable as yet to make out, it begins thus:— Ye spinners of rotten yarns, spike your guns, or you'll be taken. Perhaps our noble Dr. Shoe will be kind enough as to analyse it. From your friend,

M. SPIKE."

The foregoing is from Spike. I send it as it came. Take it as it goes. Yours,

BUCKNOL BAT.

To which Mr. Boil rejoins with an epitaph dedicated to Henry Horace Julius Augustus Shirley Mayhew Brooks Esq.

## EPIGRAPH ON AN ORIGINAL CHARACTER.

He made a large fortune, died mad, married Miss Verdant Green, and was a hatter, drawing up a will which he previously retracted with mouldy irony. He never attacked even a flea that was alive, but entered into negotiations to abolish slavery, with a special protocol for the proto-colored race. He died an old man. His name was *Ahasuerus X. Shoddy*.

SIMPLE SIMON.

Mr. Boil thinks the forecoming should be entitled "Epitaph of an original character" with the premis that the word "forecoming" belongs to the exclusive vocabulary of Mr. Ap'Mutton to whom Mr. Boil apologises.

## A QUEER ORCHESTRA.

MR. AP'MUTTON.—SIR.—A New York paper, by a strange coincidence called *The New York Times*, reporting a performance of Michael Balfe's *Rose of Castile*, says, "the orchestra, under Mr. Reiff, was uncomfortable, and in some places absolutely bald," and am, yours faithfully,

PAUL MOIST.

Mr. Boil thinks the writer meant Mr. Reiff the conductor who has for some time been bald in several places and is frequently un-

comfortable in addition to which the same writer adds that "the majority of *morceaux* are dexterously contrived and display the melodious fertility of an elegant and graceful pen" which *cannot* apply to Mr. Reiff the conductor more especially as another report of the same performance in another New York paper "by a strange coincidence" called *The New York Tribune* says that "certain ballads are occasionally dislocated by a quantity of dreary bulk between each piece" and further that "some singing was out of tune and some acting astray" meaning perhaps some singers and some actors.

## ADVICE TO SINGERS.

"We would urge on every singer, that in dialogue music where one has a prolonged statement to make, to stand a little in the rear of the person addressed, so that the audience and the actor be addressed at the same time. Likewise to employ ultra precision in enunciating the words; without this latter quality they might just as well be uttered in Choctaw. Another point is not to take a vowel—even the right one—in a florid passage, and run the gauntlet of several vowels before concluding the phrase. Another is not to break notes in two when one syllable goes over two notes."

The above was cut out from *The New York Tribune* by Mr. Pontifex Fouracres who forwarded it with his duty to Mr. Ap'Mutton who forwarded it to Dr. Shoe who forwarded it to Dr. Fiddling who forwarded it to Mr. Boil who read in the same article that "Mr Castle has a tenor of *grazia* which is much liked and approved by the audience" and also the same day in an Oxford paper by a strange coincidence called *The Oxford Chronicle* that "Mr C Cooper as James Dalton was an admirable performance" meaning no doubt that James Dalton as Mr C Cooper was an admirable performance.

## EPICRAM.

The Vale of Andorra,  
Wont be brought out to-morrow;  
So the authors must horra  
Or their landladies' sorra.—SWEET MUST.

Mr. Boil has much displeasure in inserting the forecoming knowing that Mr. Ap'Mutton was with one of the authors Mr. Boil declines stating which in the mid of the Polish insurrection of which Mr. Grogg was probably ignorant.

## A LETTER FROM A FATHER.

DEAR AP'MUTTON.—I regret very much to see that my scape-grace of a son figures occasionally in your very humorous column. Not that I could wish him in very much better company, but that I am very vexed with his late conduct. He has been on very close terms lately with a certain Squire Harriers (no relation to Madam Wippern), with whom he shoots, hunts, fishes, for aught I know fitches (at all events poaches) day after day; passing the night in drinking, dining, and for aught I am told, swearing. He has given this Squire Harriers my smoking-cap, porcelain pipe and tobacco-pouch, which I did not give to him to give to any body (or, indeed, give him at all, seeing he took them). I have warned him again and again against this debauched and wicked old Squire; but in vain; he prefers him to his poor hoar father, treating the latter with contumely. He has spent all his money (don't lend him any, I entreat), and is going fast to ruin. He very near had a duel with a Mr. Lavender Pitt, some of whose "limited" undertakings he, with that horrid Squire Harriers, attempted to prejudice in the eyes of the public. Widow Bice got him out of that scrape by "tipping" Mr. Pitt, to a tune I sludder to think of. In short, he is bringing my grey hair with sorrow to the grave. If he is a paid contritutor, I beg you will not send his salary to "The Enclosure" (a place which he has bought but not paid for), but to me, or to widow Bice, whose pockets he has almost cleaned out. I rely on your friendship, dear Ap'Mutton, and assure you the boy is incorrigible. Pity the grief of a hoar father; and believe me, yours affectionately,

VERDANT EMERALD GREEN.

*The House, Houghton-le-Spring, August 15.*

Mr. Boil is sorry but cannot interfere or he would if he could although possibly when Mr. Ap'Mutton returns Mr. Ap'M will take the matter on his shoulder.

## ALL IN ALL.

SIR.—The poem of Mr. Table, in last week's *Muttoniana*, passeth all understanding, and reminds me of what the late Mr. Lefler was wont to sing:—

"He surpasses  
All the asses."

Such an allotment of *all's* I never saw in *all* my life. Allow me to say that your *hau'lin*, was so severe, and *withal* so just, that I think

[Aug. 20, 1864.]

Mr. Table would almost rather have had a halter put round his neck, than have laid himself open to such overhauling. Although you were severe, I certainly think (but with all due deference to your Aldermanship) that had Dr. Shoe been in the chair last week, his (Dr. Shoe's) owl would have been altogether sharper for such a flat. I have heard that Mr. Table some few years back led a very comely young damsel to the Hymenial altar, and also that from that time a marked alteration has been perceived in his conduct by his friends; pardon my allusion to his altered feelings since his alliance, but I do it for the purpose of allaying any ill feeling on the part of those who formerly respected him, and thus prevent any alteration taking place when they meet. I sincerely hope that as you "have a sly leaning towards Mr. Table," you will take the earliest opportunity of pointing out to him how absurd such *adiloquent* language is (unless done jocularly), and if your paternal admonition avail not, why, then the next time you meet Mr. Table, rap him. Yours always, *Alphonso Alexander Alcibiades Alpheus Alcides Alford*, along with the Curate of *All Hallows, Alderney Hall, Alton, Albion*.

P. S.—As Dr. Bile's physic seems to have had little or no effect upon poor Table, I should advise you to tell the Dr. that he has no alternative but to administer an *alterative*, perhaps some of that alcoholic liquor known as *Allsop's pale ale* may have the desired effect.

A. A. A. A. A. A.

Mr. Boil will be excused but he considers the foregoing all nonsense Mr. Boil being at present located in Mr. Ap'Mutton's quarters until he is elected a member of the I O U club limited to non-liquidators when he intends practising at Repudiation Terrace No 001.

King and Beard, April 19.

Basilis Boil.

## DEATH OF MR. ROBSON.

Mr. Robson, the comedian, and joint lessee of the Olympic Theatre, expired at his residence, 19, Ampthill Square, Hampstead Road, at midnight on Thursday, the 11th inst. For some time he had been in a declining state of health, but latterly he was apparently so much improved that his speedy re-appearance on the stage was confidently expected. After Mr. Robson quitted the Grecian Saloon—from which period his success may be dated—he fulfilled an engagement in Ireland, at the termination of which he was secured, in 1853, by the late Mr. William Farren, then lessee of the Olympic Theatre. The character which first stamped Mr. Robson as an actor of no ordinary ability were in the burlesques of *Macbeth* and *Shylock*. At the expiration of Mr. Farren's management Mr. Alfred Wigan became lessee of the theatre, and Mr. Robson was engaged to perform. From that period he achieved a series of successes which placed him at the head of burlesque actors, whilst his peculiarly humorous powers made him a very eminent low comedian. His impersonations of Jem Baggs in the *Wandering Minstrel*, Jacob Earwig, Daddy Hardacre, &c., &c., were inimitable. In August, 1857, Mr. Robson (in conjunction with Mr. Emden) became lessee of the Olympic, and for a considerable period his great talents were found quite sufficient to draw crowded audiences, despite the attractions held out at other metropolitan theatres. The professional exertions made by Mr. Robson were of such an arduous nature that his health was thereby, we are told, seriously affected; and, in obedience to his medical adviser, he temporarily retired from the stage in order that he might recover the strength which his incessant efforts had exhausted. So far had he recovered, that, in consequence of the great success of the play of *The Ticket of Leave*, he undertook a tour, and appeared at some of the principal country towns in parts which had most delighted London playgoers. Some short time ago he returned to London, and it was thought much improved in health, but really not so; his painful malady again attacked him, and on the night of the 11th he expired. Mr. Robson—always ready to aid poorer professional brethren by his personal exertions—was, by every one who knew him, beloved and respected. He was buried at Norwood Cemetery on Wednesday last, in the presence of a large number of his literary and dramatic friends, who had assembled as a tribute of respect to his memory. In accordance with an expressed wish the funeral was private.

MUNICH.—The salary received by Herr Richard Wagner from the young King, Ludwig II., of Bavaria, is not, as previously stated, 1200 florins only, but 4000 florins annually. For this nothing is asked of the fortunate composer, except to reside here some months in the year so that he may be able to conduct personally such of his operas as his Royal patron may wish to hear performed.

FLORENCE.—Several well-known composers have been requested to write something for the Dante Festival, to be held next May. Among others are Gounod, Petrella, and Mercadante.

## A TRAVERS PARIS.

(A Redacteur du MUSICAL WORLD.)

MONSIEUR.—Voulez-vous les recettes brutes qui ont été faites pendant le mois de juin 1864, dans les établissements soumis à la perception du droit des indigents? Les voici:

1. Théâtres impériaux subventionnés . . . . .	158,401	88
2. Théâtres secondaires, de vaudevilles et petits spectacles . . . . .	425,665	20
3. Concerts, spectacles-concerts, cafés-concerts et bals . . . . .	207,790	"
4. Curiosités diverses . . . . .	3,886	"
Total . . . . .	795,743	98

Autre statistique. Les concours de musique entre les écoles communales de la ville de Paris de la rive gauche ont eu lieu ces jours-ci. On se rappelle qu'ils ont été institués l'année dernière, sur la proposition de M. François Bazin, directeur de l'Orphéon (rive gauche). Le programme de ces intéressants exercices scolaires se composait: d'un chœur imposé, d'un chœur au choix, de questions sur la théorie musicale et de la lecture à première vue d'un solfège à plusieurs voix.

MM. Ambroise Thomas, le général Mellinet, Ermel, Rodrigues, Spennes, membres de la commission du chant, François Bazin, Foulon, et plusieurs professeurs de l'Orphéon, faisaient partie des divers jurys. Jugez-en.

Voulez-vous savoir ce qui arrivera au portrait de Cherubini? Ecoutez feu son honorable veuve (extrait d'une lettre):—"A notre fils Salvador, écrit-elle, doit appartenir le portrait de Cherubini, peint par Ingres. Mais, à ce sujet, j'ai une demande à lui faire, c'est qu'après la ligne directe de Cherubini, son portrait soit envoyé au musée de Florence, pour y perpétuer son souvenir au pays natal. Tant que ce portrait aura un intérêt direct et de cœur, qu'il rappellera à nos petits-enfants le souvenir de leur grand-père, dont je prie Salvador de les entretenir le plus souvent possible, il devra rester dans la famille Cherubini. Mais qu'il ne devienne jamais un motif de spéculation en tombant dans des mains étrangères, qui n'y verront qu'un objet d'art. Il y aura bien loin d'ici à ce moment-là, mais il sera raisonnable d'agir en vue de l'avenir."

Les journaux allemands s'obstinent à faire de notre excellent et fort aimé Gounod un malade des plus compromis. Qu'ils se rassurent, la foulure au pied de M. Gounod n'a aucune gravité, et cela est si vrai qu'il peut aujourd'hui sortir de chez lui. Quant à son cerveau, il est si parfaitement libre et dispos, que l'auteur de *Fénelon* écrit et orchestre en ce moment même la marche et la grande cantate qui lui ont été demandées, pour célébrer à Florence, l'an prochain, le 600<sup>e</sup> anniversaire du Dante.

Mario a traversé Paris dimanche, venant de Londres et se rendant à Florence, tandis que Fraschini se dirigeait sur Bade. Du reste les artistes Italiens de Londres se dispersent sur tous les points. Mme Harrisse-Wippern est revenue à Berlin;—M. Gassier est parti pour Madrid;—M. Junca pour Trieste;—Gardon s'est rendu à Paris;—Ronconi a regagné l'Espagne;—Adelina Patti est en ce moment à Boulogne, mais elle doit retourner en Angleterre pour le festival de Birmingham;—Mme Volpini est engagée pour l'hiver à Lisbonne;—Mme Trebelli et son mari Alexandre Bettini vont à Rome, par Paris, et plus tard à Varsovie. Ajoutons à ces renseignements que Mme Carvalho se repose à Dieppe;—Mme Maria Brunetti à Paris;—que M. Delle-Sedie, Mme Marie Battu se dirigent, avec Mme Charton-Demeur et le ténor Naudi, sur Bade;—enfin, que M. Tagliacico se prépare à gagner le théâtre impérial de Moscou, qui l'a engagé pour la prochaine saison, et que Tamberlik aura déjà fait sa rentrée à Madrid.

RICHARD QUELLE-DE-LION.

Paris—*Hotel de L'Omelette, Souffle*—18 Aout.

PESARO.—The complete score of Mercadante's "Hymn" for the Rossini Festival has been received. At the moment Rossini's statue is uncovered, a chorus of 400 persons will strike up the "Hymn." The prelude contains a motive from *Guillaume Tell*, and, towards the end, there are two other favorite Rossinian motives. Mercadante has been invited to the Festival, but his delicate state of health will not allow him to take so long a journey.

BÄDEN.—The operatic season commenced with *La Dame Blanche*, the characters being sustained by Mesdames Lustani, Falmont, Duclos, MM. Jourdan, Petit, and Saint-Fois. Besides this, *L'ichard Cœur de Lion*, and Hequet's new opera, *De par le Roi*, have been given.

FRANKFORT-ON-THE-MAINE.—The Sisters Marchisio began their engagement here in *Norma*, Carlotta being the priestess, and Barbara Adalgisa. They were warmly applauded. They afterwards appeared in *Semiramide* and *Il Trovatore*.

A NICE SUM TOTAL.—A French statistician has calculated that, according to her receipts hitherto, if Madlle. Adelina Patti sings for twenty years, like Madame Grisi, she will end by earning the trifling sum of 25,000,000 francs, or £1,000,000.

## NONSENSICAL RHYMES FOR NONSENSICAL TIMES.

(New Series).

## XXXIV.

There was a red tape-worm called Trevor,  
Who not only through life did endeavor  
To discharge his own duty,  
But (and this is the beauty)  
Made us twice discharge ours, this old Trevor.

## XXXV.

There was a young paper, *The Arrow*,  
Which couldn't say "Bo" to a sparrow;  
But if to its bow  
It has two strings, why so  
With them hang sub, and chief of *The Arrow*.

## XXXVI.

There was a *How will they get out of it?*  
Not a soul could make anything out of it;  
While each one in the house  
Wished himself a mouse,  
That he without noise might get out of it.

## XXXVII.

There was an old *Actor's Retreat*  
Which was writ by two bards in a heat  
Of dull inspiration,  
After some ascultation,  
It ends in the public's retreat.

## XXXVIII.

There was an old piece, *Streets of London*,  
In which no effects are left undone  
Except one, not e'en sought—  
The effect of new thought—  
By the author of this *Streets of London*.

## XXXIX.

There was a new opera by Hatton,  
Which Edwards intends to get fat on;  
So Ned goes to Gye,  
With obsequious eye  
And a bow—but old Gye keeps his hat on.

## XL.

There was an old Opera Season,  
Which is dead, and I'll tell you the reason—  
Even music the best  
Must have a long rest,  
And for silence there must be a season.

## XLI.

There was an old actor, Charles Kean,  
Who has just to Antipodes been,  
I mean of the earth,  
For too long he of mirth  
Has himself the Antipodes been.

## XLII.

There was an old Anthropoglossos,  
Of humbug a very Colossos;  
A man in the cellars,  
With a pretty good bellows,  
Is the English for Anthropoglossos.

## XLIII.

There were some old *Caxtoniana*  
More dry than e'en *Blackstoniana*  
Would read, if that l'yer  
Rose and tried to be drier  
Than the author of *Caxtoniana*.

## XLIV.

There was an old *Mutual Friend*  
Which hasn't yet come to an end,  
Though by readers 'tis thought  
Dickens might cut it short,  
If advis'd by a mutual friend.

## XLV.

There was an old po'm, *Enoch Arden*,  
Which to read you should take in your garden,  
With a pipe and a pot,  
Or a glass of stiff hot,  
For you'll find that the job is a hard 'un.

## XLVI.

There was an old book on the Opera,  
Writ by Lumley, and where could a properer  
Man for the task  
Be found, may I ask,  
Than the genius who booked the old Opera?

—NEW YORK.—The following account of the production of Balfé's *Rose of Castile* at the Olympic Theatre, is abridged from the *New York Times*, July 30:—

Balfé's opera of the *Rose of Castile* was produced here on Thursday. The subject of the opera is a Spanish one, and is filled with intrigues and disguises, and passionate love at first sight. A youthful Queen, in the *incognita* of a peasant girl, falls in love with the *infante* of a neighbouring country disguised as a muleteer. She meets him in the mountains, whither she has been led by curiosity. It is his good fortune to protect her from the rudeness of an inn-keeper, and he follows her to the capital, discovering on his way awful plots against her lawful authority. A conspiracy to force her to abdicate is frustrated by the vigilance of the muleteer. The result is of course a union. Mme. Borchard played the part of the Rose of Castile; Mr. Castle that of the Infante; Mr. Campbell was Don Pedro, and Miss Louise Myers Donna Carmen. Mme. Borchard, though overtaxed, sang like an artist. Mr. Castle's Don Manuel is his best effort. The honors of the evening were bestowed upon Mr. Campbell whenever he had an opportunity of displaying his magnificent voice; and properly, for such a voice it is a pleasure to listen to. Miss Myers was in every respect satisfactory; but we would suggest to this talented young lady that she avoid the foolish habit of trying to speak in an older tone than that which nature's speech hath blessed her. This artificial gruffness is a serious defect. The small parts were played by Messrs. W. H. Leak, Walter Birch, and J. Clarke, and were unusually well played. The female chorus was good; the male chorus execrable. *The orchestra, under Mr. Reiff, was uncomfortable and, in some places, absolutely bald.* Nearly the whole of the music is free from the common reproach of being made for the music publishers. There is, of course, a series of *encore* pieces for the principal singers, without which an English opera would be incomplete. *But the majority of morceaux are dexterously contrived, and display the melodious fertility of an elegant and graceful pen.* The finale to the first act is unusually good and fresh. Nevertheless, many *encores* were secured, and the applause left no question of the success of the work.

LEEDS.—The *Soirée Musicales* given by the Mayor and Mrs. Nussey in honour of the opening of the Assizes, in the Victoria Hall, was attended by a very large gathering. The company were received by Mrs. Nussey, and after the dinner to the judges, by the Mayor also. Mr. Justice Blackburn, accompanied by His Worship, entered the Hall at half past eight, his Lordship remaining for a short time. Immediately on the entrance of the Mayor and his party the concert commenced. We subjoin the programme:—Part I.—Overture—"Ruy Blas," Mendelssohn; Song—"The Roamer" (Mr. Weiss) Mendelssohn; Aria—"L'air du Serment" (Mdlle. Parepa), Auber; Andante in A flat from the Symphony in E flat, Mozart; Duet—"Quanto Amore" (Mdlle. Parepa and Mr. Weiss), Donizetti; Overture—"William Tell," Rossini. Part II.—Overture—"Masaniello," Auber; Solo Flute (Mr. De Jong), Boehm; Song—"Lo! here the gentle Lark" (Mdlle. Parepa), Bishop; Flute Odeigato, Mr. De Jong; Coronation March—"Le Prophète," Auber; Song—"The Wolf" (Mr. Weiss), Shield; Finale, "God save the Queen." The band was complete in all its parts, and embraced all our best local performers, and many first-class artistes from Mr. Charles Hallé's band in Manchester and from the Liverpool Philharmonic Society. The overture to *Ruy Blas* showed their power and precision at once. The *Andante* from Mozart's Symphony was in many of its more delicate passages scarcely audible. The overture to *William Tell* was listened to with delight, and was capitally played. The vocalists were Mdlle. Parepa and Mr. Weiss. The lady's voice is well adapted for such a room, being very clear and distinct. In both her songs she delighted the audience. Mr. Weiss was in capital voice, and in "The Wolf" won a well-deserved encore. To Mr. Haddock's steady and careful leading much of the precision of the band was evidently due; and Dr. Spark, as conductor, held his band well in hand, and imparted to them much of his own energy and musical feeling. The entertainment was a great success, and gave the utmost satisfaction.

[Aug. 20, 1864.]

## MR. ALFRED MELLON'S CONCERTS.

The theatre was crowded on Thursday night in every part, from galleries to promenade, the attraction being a well varied and highly interesting selection from the works of Mendelssohn:—

Overture—"The Calm Sea and Prosperous Voyage"...	Mendelssohn
Part Song—"Departure" ...	"
War March of the Priests (Athalie) ...	"
Concerto in G Minor, Pianoforte ...	"
Song—"Son and Stranger" ...	"
The Italian Symphony (the entire work) ...	"

The *Calm Sea and Prosperous Voyage* (*Meerstille und glücklich Fahrt*)—composed at Berlin in 1828, but five or six years later, as we learn from Mendelssohn's own authority, entirely remodelled—is equal to any of the four concert overtures which ended with *Melusina* and began with *A Midsummer Night's Dream*. Its execution on Thursday night would have justified similar words of praise to those bestowed by the great musician upon its performance on a memorable occasion in 1835—namely, that which inaugurated his appointment as conductor of the Gewandhaus Concerts at Leipzig. The first piece in the programme was then, as now, his *Meerstille*; and Mendelssohn was enraptured with the orchestra. He would have been hardly less so with Mr. Alfred Mellon's band, which, by its watchful care and delicate observance of gradations—to say nothing of its vigour—gave all imaginable colouring to work distinguished above all as a piece of refined and exquisite picture music. The audience appreciated the overture well, and heartily applauded. Indeed, a large number seemed anxious to hear it again; but Mr. Mellon was wise in not complying. Quite as fortunate was the pompous and splendid War March of the Levites, from *Athalie*—composed, like the overture, in London, when, in 1844, Mendelssohn came to direct the Philharmonic Concerts, bringing with him the incidental music to *A Midsummer Night's Dream*, which he had written by desire of the late King of Prussia, and the magnificent *Walpurgis Night*. Still more fortunate than either was the ever fresh and welcome symphony in A major—the well-known and universally popular "Italian"—which breathes the spirit of the "sunny South" in every movement, not merely in the *allegro vivace*, the tranquil *minuetto*, and the irresistible *salzarella*, but even in the grave and mournful *andante*, from the midst of which springs out a melody which, through its tender and persuasive grace, tempers the sadness of the rest, and, appearing each time in the major key, redeems what might otherwise be felt as the monotony of the elsewhere predominant minor. This was more fortunate than its precursors, inasmuch as, being more than twice as long as the overture and march put together, it offered greater chances—not to say of mishap, for mishap is unlikely to occur under so vigilant a conductor as Mr. Mellon, but of less uniformly sustained perfection. The symphony was played, however, from one end to the other, with undeviating spirit and correctness, accompanied by an evident delight in their task on the part of the members of the orchestra which gave twofold interest to the performance and twofold zest to the enjoyment of the audience. The applause after each movement showed genuine enthusiasm. By her delivery of the pianoforte concerto in G minor (No. 1—"the Munich concerto," as Mendelssohn used to call it) Mdlle. Marie Krebs more than confirmed the good impression she had been able to create in music of a very different calibre. It was brilliant from first to last, and her unerring mechanism was scarcely less agreeably conspicuous than in pieces that may be described as purely and essentially mechanical. There is always a charm in hearing the right notes; but Mdlle. Krebs has more at command than merely correct execution. With an amount of energy surprising at her years, she combined unquestionable musical intelligence. Her performance was received with the loudest tokens of satisfaction; and she had twice to return to the orchestra before the audience would cease applauding. The other pieces from Mendelssohn were the tuneful part-song, "Departure," sung by Miss Fosbroke, Mrs. Dixon, Messrs. Arthur Mathison and Chaplain Henry; and the capital air of the Pedlar, from the comic opera of *Heimkehr*, composed by Mendelssohn to celebrate his father's "Silver Wedding." This last was admirably given by Mr. Patey, one of our youngest, cleverest, and most improving basses.

The second part included an operatic selection from *I Puritani* (with solos for several of the principal instruments), a *fantasia* on the flute, by Mr. R. S. Pratten, and other attractive displays, the extraordinary vocalization of Mdlle. Carlotta Patti eliciting the accustomed marks of enthusiasm, and the never-failing "encore" to Mr. Benedict's ingenious variations on the "Carnaval" being responded to, as a matter of course, by "Comin' through the Rye," in which the patrons of Mr. Mellon's concerts so greatly delight to hear her.

**THE OPERATIC SEASON.**—Denmark rejoices in a climate which "Our Special Correspondent" described as consisting of eight months' snow, and four months' rain. London, in like manner, is doubtless believed by all our Continental acquaintances to be a city of perpetual fog and utter silence, except in the short season when sleek singers from the South visit our desolate shores, bringing melody in their train; and when the sun, naturally preferring Italian Opera to the music of the spheres, pierces now and then, in his endeavour to listen to their strains, the canopy of clouds by which we are ordinarily enveloped. Speak to any Italian about England, and he will make no secret that such is his profound conviction. Podsnappery, to use Mr. Dickens' new-coined expression, is not confined to Great Britain. We must confess, however, that until recently, as far as music is concerned, we gave the Continental Podsnaps some excuse for entertaining the idea. During the four months' season of Italian Opera we used to spend all the long day and half the short night in the act of listening; and during the rest of the year our ears were starved for want of sustenance. In the long winter months, when, as every well-educated Parisian knows, this country is completely uninhabitable, we remained in a state of torpidity. Perhaps, like thirty million dormice, the inhabitants of the United Kingdom all went to sleep; or it is possible that we dozed on in dreamy recollection of our short operatic existence. *Nous avons changé tout cela.* Thanks to splendid oratorio performances, to the magnificent orchestral concerts of our great societies, and to such excellent chamber entertainments as those held weekly in St. James's Hall, to say nothing of a regularly established English opera-house, we may all the year round hear music enough to satisfy the most enthusiastic amateur. At the same time there is quite as much activity during the season as there ever was; nay, there is even more. It is simply impossible for the most ardent *fanatico* to hear all that is worth hearing, for the amply sufficient reason that, even in these railway times, he cannot be in two places at the same moment, and while a new opera is engrossing his attention at one end of the town he cannot conveniently listen to the new symphony which is being played at the other. It would be well if our artistic pleasures could be more leisurely enjoyed; but for a long time to come, the operatic and musical season must continue to synchronise with the political and fashionable. So, as we have now been well nigh drowned in the deluge of rain which has lasted for four months, if we indulge the hope that the music which, according to Shelley, "loosens the notes in a silver shower," will now and again before next spring revive our drooping spirits, we must expect to see the "gentle rain" of melody descend in the congealed form of snow. *Daily Telegraph.*

**CRYSTAL PALACE.**—(Communicated).—The long continued fine weather has exercised a beneficial influence. Up to the end of July the attendances had been more numerous than in any preceding year, not excepting the Great Exhibition year—1862. August, however, is always considered the great month for the Crystal Palace. The Odd Fellows, Foresters, and other associations hold their festive days in this month. The Foresters' great day, next Tuesday, is looked forward to with unusual interest. Already nearly all the van and extra omnibus accommodation of the metropolis and suburbs has been chartered by the lodges of the Foresters. The additional facilities afforded by the new lines of railway converging to the Palace will also be tested, and, as the Foresters' Committee, as well as the Crystal Palace, are liberal in their promises, it is anticipated that this year a number still greater than in any former year will visit the Palace. The interesting collection of modern paintings belonging to Mr. Price, one of the directors, will remain on view up to the Foresters' day. By the liberality of Sir Joseph Paxton, the gardens and grounds of his residence at Rockhills, adjoining the Palace, have been thrown open, and visitors are allowed to pass through them. The Pneumatic Passenger Railway, one of the most interesting of recent experiments in locomotion, will from Monday next be available to the public. Moreover, a variety of attractions have been added to the ordinary features of the Palace.

**ANTWERP.**—The Société d'Harmonie celebrates its anniversary, on the 24th inst., with a grand performance. The programme will include a "Te Deum" by Benoit, and part of Mendelssohn's *Elijah*. Mdlle. Sax from Paris, and Herr Stockhausen will take part in the performance, as will, also, Vieuxtemps.

**NAPLES.**—The artists already engaged at the San Carlo Theatre are Mesdames La Grau, Rossa di Ruda, and Sarolta de Bujanovitz; Signori Sirchia, Di Capello Fenza, Ferri, Guicciardi, and Debassini.—The title of the new opera written by Petrella for the same theatre is *Bianca Capello*.

**CADIZ.**—Madame Penco has been highly successful in *Norma*.

**ROBERT COCKS & CO.'S  
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